

L. M. GOTTSCHALK

KOMPOSITIONEN FÜR KLAVIER

Zu zwei Händen.

		n. M.
s	Op. 2. Bamboula, Danse de Nègres	1 50
m	" 3. La Savane	1 —
m	" 4. Ossian. 2 Ballades	— 80
m	" 5. Le Bananier, Chanson nègre	— 60
m	" 6. Colliers d'or, 2 Mazurkas	à — 60
m	" 8. La Moissonneuse, Mazurka	— 80
s	" 9. Le Songe d'une nuit d'été, Caprice	— 80
s	" 10. La Chasse du jeune Henri	2 —
m	" 11. Le Mancenillier, Sérénade	1 20
m	" 12. Danse ossianique	1 —
m	" 13. Jérusalem (<i>J. Lombardi</i>) Fantaisie	1 50
s	" 14. La Jota Aragonesa	— 60
s	" 15. Le Banjo	1 —
m	" 16. Dernière espérance	1 —
m	" 17. Marche de nuit	1 —
m	" 21. L'Étincelle, Mazurka	— 80
s	" 22. Souvenir d'Andalousie	1 —
s	" 23. Chant du Soldat	1 50
m	" 24. Sospiro, Valse poétique	1 —
m	" 25. Les Follets, Polka brillante	— 60
m	" 26. Ricordati, Méditation	— 80
m	" 27. La Naiade, Polka de salon	1 —
m	" 28. Reflets du passé, Méditation	— 80
s	" 29. Apothéose, Marche solennelle	1 50
m	" 30. Minuit à Séville, Caprice	1 20
s	" 31. Souvenir de Porto-Rico	1 20
m	" 32. Pastorella e Cavagliere, Caprice	1 50
s	" 33. Danza	1 20
s	" 34. Columbia, Caprice américain	1 50
m	" 35. La Gitanella, Caprice	— 80
m	" 36. Fantôme de bonheur, Caprice	1 20
m	" 37. Ojos Criollos (Les yeux créoles)	— 60
s	" 38. Manchega, Etude de concert	1 —
s	" 39. Souvenir de la Havane	1 20
s	" 40. Printemps d'Amour, Mazurka	1 20
ss	" 41. God save the Queen	1 —
s	" 42. La Chute de feuilles, Nocturne	1 50
s	" 43. Polonia	1 50
m	" 44. O ma charmante! épargnez moi! Caprice	— 80
m	" 45. Suis-mois! Caprice	1 —
s	" 46. Murmures éoliens	1 50
m	" 47. Berceuse (Cradle song)	— 80
s	" 48. L'Union, Airs américains	1 50
m	" 49. La Colombe (The Dove), petite Polka	1 —

		n. M.
m	Op. 50. Réponds-moi, Danse cub., arr. par <i>C. Wachtmann</i>	— 80
s	" 51. Home, sweet home (Charme du Foyer)	1 —
s	" 52. Miserere du Trovatore, Paraphrase	1 50
s	" 53. La Gallina, Danse cubaine, arr. par <i>C. Wachtmann</i>	1 —
s	" 54. Impromptu	1 50
s	" 55. Le Cri de Délivrance	1 50
m	" 56. Caprice élégiaque	1 —
m	" 57. Grand Scherzo	1 20
s	" 58. Trémolo, Etude	1 20
m	" 59. Pasquinade, Caprice	— 60
m	" 60. Morte! Lamentation	— 80
s	" 61. Marche funèbre	— 80
m	" 62. Pensée poétique	— 60
s	" 63. Dernier amour, Etude	1 —
s	" 64. Bataille, Etude	1 50
m	" 65. Solitude	— 80
m	" 66. Ses Yeux, Polka	1 50
m	" 67. Grande, Tarantelle	1 80
ss	" 68. La Favorite, Fantaisie	2 —
s	" 69. Grande Fantaisie triomphale sur l'hymne nationale brésilien	1 80
m	" 70. Jeunesse, Mazurka brillante	— 80
m	" 71. Orfa, Grande Polka de salon	— 80
m	" 72. Radieuse, Grande Valse de concert	1 20
s	" 85. 6 ^{me} Ballade. Oeuvre posthume	1 20
s	" 86. Danse des Sylphes. Oeuvre posthume	1 80
s	" 87. 7 ^{me} Ballade. Oeuvre posthume	1 20
s	" 88. Hercule, Etude. Oeuvre posthume	1 50
ss	" 89. Le Carnaval de Venise, Caprice et Variations. Oeuvre posthume	1 80
s	" 90. 8 ^{me} Ballade. Oeuvre posthume	2 —
s	" 91. Variations sur l'Hymne Portugais	2 —
m	Amour chevaleresque, Caprice	1 —
m	Andante de la Nuit des Tropiques	1 50
m	Le Chant du Martyr	1 —
m	Dans les Nuages, Schottisch	1 —
s	Galop de concert, Caprice	— 80
s	Mazurka	— 60
s	La Mélancolie, Etude d'après Godefried	1 —
m	Pensive, Polka-Rédowa	— 80
m	Le Poète mourant, Méditation	— 60
m	La Sourire d'une jeune Fille, Grande Valse	1 —
m	Souvenir des Ardennes, Mazurka de salon	1 20
m	Souvenir de Bal, Caprice	— 80

Zu vier Händen.

		n. M.
m	Op. 5. La Bananier, Chanson nègre	— 80
m	" 14. La Jota Aragonesa, Caprice	— 80
m	" 16. Dernière Espérance. Méditation	1 —
m	" 17. Marche de nuit	1 —
m	" 21. L'Étincelle, Mazurka sentimentale	1 —
m	" 22. Souvenir d'Andalousie	1 50
m	" 37. Ojos Criollos (Les yeux créoles), Caprice brill.	— 80
m	" 40. Printemps d'Amour. Mazurka	1 20
m	" 47. Berceuse	1 —
m	" 50. Réponds moi. (Di que si.) Danse cubaine, Caprice brillant	1 20
s	" 52. Miserere du Trovatore	1 50

		n. M.
m	Op. 53. La Gallina, Danse cubaine	1 20
s	" 58. Trémolo, Grande étude	1 80
m	" 59. Pasquinade, Caprice	— 80
m	" 60. Morte!! Lamentation	— 80
s	" 61. Marche funèbre	— 80
m	" 66. Ses Yeux, Polka de concert	1 50
m	" 67. Grande Tarantelle	1 80
s	" 69. Grande Fantaisie triomphale sur l'Hymne national brésilien	1 80
m	" 71. Orfa, Grande Polka de salon	— 60
m	" 72. Radieuse Valse de concert	2 —
m	Le Poète mourant, Méditation	— 80

m = mittelschwer. s = schwer. ss = sehr schwer.

B. SCHOTT'S SÖHNE MAINZ, LEIPZIG

LONDON
SCHOTT & Co.

BRÜSSEL
SCHOTT FRÈRES

PARIS
MAX ESCHIG

Rosemary

(Remembrance)

Intermezzo

Tempo alla Gavotta

PERCY ELLIOTT

PIANO

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Nº 112

à Madame PANTHÈS
Professeur au Conservatoire de Genève

LES MUSES DANS LA FORET

RONDO

XVIII^{me} Siècle

Recueilli par
Lucien de Flagny

Joué par Wladimir Cernikoff

Adhémar de Flagny

Copyright 1910 by B. Schott's Söhne

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Mélodie

S. Stojowski, Op. 1. N^o 1

Andantino.

PIANO.

Copyright 1891 by H.B. STEVENS & Co.

87

To Lady Eden

GIPSY'S LAMENT

Zigeunerklage

Who calls?

One that attends your ladyship's command.
(Two Gentlemen of Verona)

My voice is ragged; I know I cannot please you.

I do not desire you to please me, I do desire you to sing;
(As you like it.)

George Aitken
Op. 20

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B. SCHOTT'S SÖHNE

MAINZ

LEIPZIG—LONDON—BRUXELLES—PARIS

116

à Monsieur
AMBROISE THOMAS
(DE L'INSTITUT)

LA
CHUTE DES FEUILLES
NOCTURNE

Mélodie de **N. R. Espadéro** de la Havane

Transcrite pour le

PIANO

par

L. M. Gottschalk.

OP. 42.

N° 16515.

P. M. 1.75

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Printed in Germany

LA CHUTE DES FEUILLES.

NOCTURNE.

L. M. GOTTSCHALK Op. 42.

.....

 Tu m'as dit: "Les feuilles des bois
 "A tes yeux jauniront encore,
 "Mais c'est pour la dernière fois. .

 "Et je meurs!

 "Tombe, tombe, feuille éphémère!
 "Voile aux yeux ce triste chemin,
 "Cache au désespoir de ma mère
 "La place où je serai demain.

"Mais, vers la solitaire allée,
 "Si mon amante échevelée
 "Venait pleurer quand le jour fuit,
 "Reveille par ton léger bruit
 "Mon âme un instant consolée!"
 Il dit, s'éloigne... et sans retour!...
 La dernière feuille qui tombe
 A signalé son dernier jour.
 Sous le chêne on creusa sa tombe...
 Mais son amante ne vint pas
 Visiter la pierre isolée:
 Et le pâtre de la vallée
 Troubla seul, du bruit de ses pas,
 Le silence du mausolée.

MILLEVOYE.

Andante moderato ♩ = 72.

Armonioso.

PIANO.

The musical score is written for piano and consists of three systems of music. The first system is marked "Andante moderato" with a tempo of 72 beats per minute and "Armonioso". It features a piano (p) dynamic and includes pedal markings (Ped., * Ped.). The second system includes markings for mezzo-forte (m.f.) and mezzo-piano (m.p.) dynamics, along with more pedal markings. The third system includes markings for crescendo (cres.) and stretto, followed by a ritardando (rit.) section. The score is written in G major and 4/4 time.

a Tempo.

The musical score is written for piano and consists of four systems, each with a grand staff (treble and bass clefs). The tempo is marked 'a Tempo.' at the beginning. The music features intricate rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. Pedal markings are extensive throughout the piece, indicating when the sustain pedal should be depressed or released. The first system has a 'Ped.' marking at the start and six '*' Ped. markings. The second system has a 'Ped.' marking, followed by four '*' Ped. markings, and then a sequence of 'Ped.*Ped.*' markings. The third system has a 'Ped.' marking, followed by two '*' Ped. markings, and then a sequence of '*' Ped.*Ped.*Ped.*Ped.* markings. The fourth system has a 'Ped.' marking, followed by four '*' Ped. markings, and then a sequence of 'Ped.*Ped.*' markings. The score concludes with a final '*' marking.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped.*Ped.* Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped.*Ped.*Ped.*Ped.* Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped.*Ped.* Ped. *

First system of a musical score in G major, 2/4 time. The right hand features a melodic line with slurs and a fermata. The left hand plays a steady eighth-note accompaniment. Pedal markings are indicated below the bass staff. Dynamics include *m.d.* and *m.g.*. A *rit.* marking is present at the end of the system.

m.d.
m.g.
rit.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

a Tempo.

Second system of the musical score. The right hand continues the melodic development. Pedal markings are present below the bass staff.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Third system of the musical score. The right hand features a more complex texture with triplets and slurs. The left hand continues the accompaniment. Pedal markings are present below the bass staff. Dynamics include *m.g.*, *cres.*, and *ff*. Performance instructions include *allargando.* and *pesante.*

m.g. *m.g.* *cres.* *ff* *allargando.* *pesante.*

Ped. * Ped. * Ped. * Ped. * Ped. *

Animato.

Fourth system of the musical score. The right hand features a more complex texture with slurs and a fermata. The left hand continues the accompaniment. Pedal markings are present below the bass staff. Dynamics include *cres.* and *affrettando.*

cres. *affrettando.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Molto animato. *con fuoco.* *animandosi.* *rall.* *zaffiroso.* *due corde.*

Ped. * Ped. * Ped. * Ped. Ped.

m.d. *m.d.* *m.g.* *m.g.* *m.g.* *m.d.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

m.d. *m.g.* *cres.* *m.d.* *m.g.* *un poco rit.* *Animato.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

cres. *Grandioso.* *ff* *3* *3* *3* *3*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Allargando. *Tempo rubato*

agitato

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Molto animato. *molto agitato.* *rit.*

f

Ped. *

Brillante con fuoco. *silenzio*

ff

Ped. *

Meno mosso.

Ped. *

p parlante. *ritard molto.* *espress.* *ritard molto.*

a Tempo.
Ben marcato il canto.
armonioso.

p

Ped. Due corde. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

First system of musical notation. The right hand features a melody with eighth-note patterns and slurs. The left hand plays a steady eighth-note accompaniment. Pedal markings are present below the staff.

Ped. * Ped. *

Second system of musical notation. The right hand continues the melodic line. A piano dynamic marking (*p*) is placed at the beginning of the system. Pedal markings are present below the staff.

p Ped. * Ped. * Ped. *

Third system of musical notation. The right hand continues the melodic line. Pedal markings are present below the staff.

Ped. * Ped. * Ped. * Ped. * Ped. *

Fourth system of musical notation. The right hand continues the melodic line. Pedal markings are present below the staff.

Ped. * Ped. * Ped. * Ped. *

First system of musical notation. The right hand features a series of ascending and descending eighth-note chords, while the left hand plays a steady eighth-note bass line. Pedal markings are present below the first, third, and fourth measures.

Ped. * Ped. * Ped. *

Second system of musical notation. Continuation of the musical piece with similar chordal textures in the right hand and a consistent bass line in the left hand. Pedal markings are present below the first, third, and fourth measures.

Ped. * Ped. * Ped. *

Third system of musical notation. Continuation of the musical piece. Pedal markings are present below the first, third, and fourth measures.

Ped. * Ped. * Ped. *

Fourth system of musical notation. Continuation of the musical piece. The right hand concludes with a final chord marked *espress: ma semplice.* Pedal markings are present below the first, third, and fourth measures.

Ped. * Ped. * Ped. *

espress: ma semplice.

First system of musical notation. The right hand features a melody with eighth notes and dotted rhythms, while the left hand plays a steady eighth-note accompaniment. Pedal markings are present below the staff.

Ped. * Ped. * Ped. *

Second system of musical notation. The musical texture continues with similar rhythmic patterns in both hands. Pedal markings are present below the staff.

Ped. * Ped. * Ped. * Ped. *

Third system of musical notation. The right hand includes some longer note values, possibly half notes, while the left hand maintains the eighth-note accompaniment. Pedal markings are present below the staff.

Ped. * Ped. * Ped. * Ped. *

Fourth system of musical notation. The tempo marking *Molto animato.* is written above the staff. The musical notation continues with eighth-note patterns. Pedal markings are present below the staff.

Ped. * Ped. * Ped. * Ped. *

ritard. a Tempo.

Ped. * Ped. *

Ped. * Ped. *

una corda. *rall.* *pp*

Ped. * Ped. *

morendo. *rall. molto.* *m.g.*

Ped. * Ped. * Ped. *

COMPOSITIONS

pour Piano à 2 mains

par

EMIL SAUER.

	M. Pf.
Concerto en Mi-min.	Partition de Piano n. 10. —
	Partition d'Orchestre n. 12 —
	Parties d'Orchestre . n. 12 —
* Concert-Etüde	2. 75
* Vogelstimmen, Concert-Etüde No. 2	1. 75
* Murmure du vent (Windes Flüstern) Etude de Concert No. 3	2. —
* Octaven-Etüde (Etüde No. 4)	1. 50
Impressions dans la forêt, 3 Morceaux:	
No. 1. Approche du Printemps (Frühlingsnahn)	1. 50
* 2. Près du Ruisseau (Am Bache) Etüde No. 5	2. —
* 3. Frisson de feuilles (Eспенlaub) Etüde No. 6	2. —
* Flammes de mer (Meeresleuchten) Etüde No. 7	2. —
* Les 7 Etudes réunies	n. 6. —
Couplet sans paroles (Style français)	2. —
Hymne Bulgare (Paroles de M. Agoura) pour Piano et Chant	1. 25
Pour Chœur avec Orchestre, Partition	—
Parties d'Orchestre	—
Parties de Chœurs	—
Propos de Bal (Liebeswerben im Ballsaal)	2. —
Sempre scherzando, Morceau	2. —
Serenata Veneziana	1. 50

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M. PERY

Compositions pour Piano à 2 mains

	M. Pt.
Op. 11. Jagdstück (Morceau de Chasse)	1 25
Op. 12. Zwei Humoresken (Deux Humoresques)	2 —
Op. 15. Drei Fantasiestücke (3 Morceaux de Fantaisie)	2 50
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2. Résignation.	
3. Ungeduld (Impatience).	
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Le Moulin dans la forêt (Waldmühle).	
Coucher de Soleil (Sonnenuntergang).	
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Op. 19. Intermezzo (Perpetuum mobile)	1 50
Op. 22. 2 Fantasiestücke (Sehnsucht — Neckerei)	2 —
Op. 23. 2 Fantasiestücke (Erinnerung — Im Fluge)	2 —
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Op. 25. Rhapsodie	1 50
Op. 26. Suite (Si-min.) (Allemande — Courante — Sara- bande — Gavotte I — Gavotte II, Musette)	3 —
Op. 29. Valse-Intermède	2 75

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Printed in Germany.

Allegretto quasi Andante.

A. Stiehl.

PIANO. *p dolce*

Piano seul
Violon et Piano

Violoncello et Piano
Flute et Piano

Orchestre

Allegretto giocoso.

F. d'Orso, Op. 49.

PIANO. *mf leggiero.*

Piano seul

Gavotte.

Louis Ruffin.

PIANO. *f*

Piano seul

Gigue Bretonne.

Allegro molto.

G. Bachmann.

PIANO. *p e legg.*

Piano seul